

A STEVEN SPIELBERG FILM



65,000,000 Years in the Making

CONGRATULATIONS

UNIVERSAL PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION SAM NEILL LAURA DERN JEFF GOLDBLUM
AND RICHARD ATTENBOROUGH "JURASSIC PARK" BOB PECK MARTIN FERRERO B.D. WONG SAMUEL L. JACKSON WAYNE KNIGHT
JOSEPH MAZZELLO ARIANA RICHARDS EXECUTIVE PRODUCERS STAN WINSTON PRODUCED BY DENNIS MUREN, A.S.C. DIRECTED BY PHIL TIPPETT SPECIAL THANKS TO MICHAEL LANTIER
MUSIC BY JOHN WILLIAMS EDITED BY MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER RICK CARTER EXECUTIVE PRODUCERS DEAN GUNDEY, A.S.C. BASED ON THE NOVEL BY MICHAEL CRICHTON
SCREENPLAY BY MICHAEL CRICHTON AND DAVID KLOPP PRODUCED BY KATHLEEN KENNEDY AND GERALD R. MOLEN DIRECTED BY STEVEN SPIELBERG SPECIAL VISUAL EFFECTS BY
DIGITAL DOLBY DIGITAL



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ON BUYING
THE BIGGEST MOVIE
OF ALL TIME !



A Future From The Past

Just imagine that you are one of the first visitors to *Jurassic Park*. As you go through the gates everything is curiously different; the sounds, the smells, even the ground beneath your feet. Then, somewhere in the distance, you hear something move.
Something huge.

A time capsule has been opened and Man and dinosaur are meeting for the first time in 160 million years.

This is a place where wonders come to life. You will find that dinosaurs are not monsters. But you will also find that they are far more dangerous than you had ever guessed. Nothing has prepared you for what happens when science ends and the unpredictable begins...

Alive Again!

Taking scientific fact, and leaping with it into the unknown, the film propounds an amazing theory. Trapped inside prehistoric amber is the genetic key to a world that ceased to exist millions of years ago, and, by using state-of-the-art leading edge biogenetics, inhabitants of that world could be recreated.

'This is not science fiction', says the director, 'its science eventuality.'

'There's a big moral question in this story', continues Spielberg. 'DNA cloning may be viable, but is it acceptable? Is it right for man to do this, or did dinosaurs have their shot a million years ago?'

Children, in particular, love dinosaurs. They're mysterious, they're big, they're fierce - and they're dead. 'But now they're back,' says Spielberg. And, as production designer Rick Carter comments, the result is like *Close Encounters of a Prehistoric Kind*.



In the Beginning . . .

From childhood Spielberg has been a fan of dinosaurs, and they have never lost any of their attraction for him. 'When I first saw a dinosaur dig, it looked just like the scene of a crime,' he says, explaining his view that paleontologists live a Sherlock Holmes-like existence. 'It had ribbons around it, with people working as if they were forensic scientists brushing for fingerprints.'

In the late summer of 1990 pre-production work, the creative foundation of the film, started on *Jurassic Park* - a project, says the director, that had as much science in it as adventure and thrills.

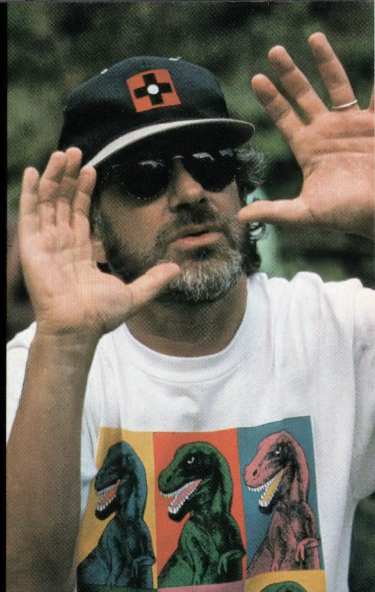
It was, says Spielberg's long-time producer Kathleen Kennedy, a natural for him, with his abiding interest in the theme of extraordinary things happening to ordinary people.

And then there was the added bonus that Spielberg was not only one of the most successful directors of all time, but also in love with the movie's theme.

Spielberg began his career in television and made his big screen directorial debut with *The Sugarland Express*. He has since directed six of the top ten grossing films ever made, with *Jurassic Park* replacing his own movie *E.T. The Extra-Terrestrial* in the Number 1 slot.

Although he has, in the past, won plaudits for his work, the Irving G. Thalberg Award for consistent excellence in 1987 among them, his films, though nominated for Oscars®, have never won an Academy Award®.

The Color Purple, Raiders of the Lost Ark, Close Encounters of the Third Kind and E.T. The Extra-Terrestrial were all passed over, and it was not until 1994 that he broke through the barrier. When he did it was a landslide victory, ending the drought, as he put it, with ten Oscars® - three of them for *Jurassic Park*. (The other seven were all for Spielberg's masterpiece *Schindler's List*.)



Bringing 65 million year old Monsters back to life !

THE DREAM TEAM

KATHLEEN KENNEDY - Co-producer Kathleen Kennedy has worked with Steven Spielberg for fourteen years and is reckoned to be one of the most successful and talented producers and film executives in the industry. Kennedy started working with Spielberg as a production assistant but was quickly promoted through the ranks, until he eventually asked her to join him as co-producer.

GERALD R. MOLEN - Co-producer Gerald R. Molen came to work with Amblin Entertainment as production manager on *The Color Purple*. His track record is impressive to say the least, having co-produced *Hook* and *Rain Man*. Additional credits include *Bright Lights*, *Tootsie* and *Ordinary People*.

LATA RYAN - Associate producer Lata Ryan is another valuable member of the Amblin team. After working for George Lucas on *Return of the Jedi* in Northern California she returned to LA and teamed up with producer Gerry Molen on *The Color Purple*, *Batteries Not Included*, *Rain Man* and parts II and III of *Back to the Future*.

DAVID KOEPP - Young screenwriter David Koepp caught Steven Spielberg's eye with the black comedy *Death Becomes Her*, which he co-wrote. He was brought in to help with the screenplay for *Jurassic Park*.

RICK CARTER - Production designer Rick Carter was one of the first members of the *Jurassic Park* team. He had already worked for Amblin on *Back to the Future Part II* and *Part III*, and was production designer on *Death Becomes Her*.

DEAN CUNDEY - Jurassic's director of photography, Dean Cundey, had already worked with Spielberg on *Hook*. His first project for Amblin was the *Back to the Future* trilogy, having previously worked with the same director on *Romancing the Stone*. He received an Academy Award® nomination for *Who Framed Roger Rabbit?* and was responsible for *Death Becomes Her*. Most recently he has worked on *The Flintstones*.

JOHN WILLIAMS - John Williams' illustrious career began in 1961 with the music for *The Secret Ways*. During the seventies he penned gripping scores for *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, and *Star Wars*. Having worked with Spielberg on the music for *Jaws*, *Close Encounters of the Third Kind*, *E.T. The Extra-Terrestrial*, the *Raiders of the Lost Ark* trilogy and *Hook*, he was the only choice to compose the music for *Jurassic Park* and it was almost inevitable that it would earn him the Oscar® for the Best Original Score at the 1994 ceremony.

STAN WINSTON - It was the revolutionary effects in James Cameron's 1983 movie *Terminator*, on which he was also the second unit director, that made Stan Winston's name. Winston started his career in the make-up department of Walt Disney Productions and received his first Emmy Award for his work on *Gargoyles*. Since then he's been nominated for *Aliens*, *Heartbeeps* and *Predator*. He received an Oscar® for the staggering visual effects in *Terminator 2: Judgment Day*.



DENNIS MUREN - In the world of special effects, the name Dennis Muren is legendary. A key member of Industrial Light and Magic (ILM), Muren was responsible for creating the Full Motion Dinosaurs. He has received seven Academy Awards® for his visual effects work on *Terminator 2: Judgment Day*, *The Abyss*, *Innerspace*, *Indiana Jones and The Temple of Doom*, *The Empire Strikes Back*, *Return of the Jedi* and *E.T. The Extra-Terrestrial*.

PHIL TIPPETT - Phil Tippett's early fascination with making things move culminated in his work on *Dragonslayer*, now regarded as perhaps the best example of stop-frame animation (shooting one frame at a time) there has ever been. His own 20 minute documentary called *Dinosaur* for CBS won him an Emmy for special effects in 1984.

MICHAEL LANTIERI - Californian Michael Lantieri had the almost impossible task of supervising and co-ordinating all the dinosaur effects. This involved putting together a team that had to do everything from constructing the hugely complicated dinosaur riggings to customising Jurassic Park's Ford Explorers.

JACK HORNER - As curator at the Museum of the Rockies in Montana, Horner heads the largest dinosaur research team in America and was the natural choice to be in charge of making sure that everything was scientifically accurate. Among his own historic finds were the remnants of a dinosaur herd, and the most complete *Tyrannosaurus rex* ever unearthed.



The Dream Comes True

It was in the early summer of 1990 that Steven Spielberg and his trusty collaborator of fourteen years, Kathleen Kennedy, set about assembling what came to be known as the 'dream team', whose job it would be to bring this inspired but daunting project to life. First aboard was Rick Carter, who set about organising a group of illustrators and storyboard artists to translate the novel into images for the cinema. Having sorted out how to reduce the fifteen dinosaur species to a more manageable six, they were then faced with the mind-blowing task of making them move realistically.

In September, associate producer Lata Ryan joined the production to oversee the work. Spielberg's name was a passport to the best talent in the business, but even they realised that, in terms of realism, *Jurassic Park* was starting where all others had left off.

MAKING THE DINOSAURS

Stan Winston's studio was the obvious choice to construct the live-action dinosaurs which not only had to be full-size, but also completely mobile. The project was in three phases: research, design and finally construction, the first of which took over a year. This was spent poring over specialised text books, and endlessly checking with palaeontologists, until the team had the sketches necessary to fabricate fifth scale models and, eventually, vast sculptures like the 20 foot high T-rex.



Winston's teams of artists and engineers proceeded to build, paint, and then operate the vast reptiles. 'Team Rex', for instance consisted of 12 operatives, all essential to manipulate the fibreglass frame, covered firstly by 3000 lbs of clay and then by a latex skin. The beast was mounted on a 'dino-simulator' which was actually a heavily adapted, six-axis military flight simulator.

A fifth scale version of the T-rex (called Waldo) was then rigged in such a way that when he was moved, all his actions were mimicked by his big brother through a complicated computer link. All in all, 60 artists, engineers and puppeteers joined Stan Winston to literally give life to articulated versions of the 20 foot T-rex, a 6 foot high Velociraptor, a Gallimimus, a huge Brachiosaurus, the sick Triceratops, the 'spitter' and the baby 'raptor' fledgling.

PHOTOGRAPHY

Spielberg went to Phil Tippett, whose Go-Motion system was by far the most sophisticated stop-frame method anywhere. Tippett started on a series of 'animatics' taken from Rick Carter's storyboards, designed to help the filmmakers prepare and rehearse the mind-blowingly complex scenes with T-rex and the Velociraptors.

COMPUTER GENERATION

Spielberg consulted Industrial Light and Magic (ILM) and it was when their state-of-the-art computers came into play that the whole effects element moved up a gear. ILM had just finished *Terminator 2: Judgment Day* in which they'd developed the latest computer-based imagery and morphing (the merging from one object into another in one continuous movement).

The first tests went well, but when they saw Dennis Muren's computer-generated shots of the T-rex walking, it updated anything they'd seen before, including Tippet's Go-Motion 'animatics'. In addition, the use of the ILM digital work intercut with shots of the animatronic dinosaurs created by Winston's team had broken completely new ground.

RIGGING

The fourth effects unit, headed by Michael Lantieri, was then given the go-ahead to construct the complex cranes, camera rigs and vast hydraulics necessary to move and film the giant reptiles.

PROGRESS

The pre-production on *Jurassic Park* took two years of hard labour for Spielberg and co-producers Kennedy and Molen.

Soon the construction was well underway on two of Universal's biggest Hollywood sound stages, but later the work would spill over into three others, as well as hiring the huge sound stage at Warner Bros Studios.



REAL LIFE DISASTERS

The filming started on the Hawaiian Island of Kauai on August 24th 1992, two years and one month since the start of pre-production, but after three weeks of filming in the lush tropical paradise, trouble, in the form of Hurricane Iniki, appeared on the horizon. The crew were asked to fill up their bathtubs with water, in case of future power and water shortages and prepare for evacuation, as the island was right in the path of the hurricane.

The winds were first heard at 4:00p.m., sounding like a freight train as they reached speeds of up to 120mph. Having no regard for the fact that the filming wasn't finished, Hurricane Iniki totally dismantled the sets. Kathleen Kennedy, efficient as ever, masterminded the safe return to the US of the company, and over 20,000 lbs of relief supplies to be brought to the island.

BACK IN THE USA

The production then returned to Los Angeles where Universal's Stage 24 had become the Jurassic 'kitchen' set. Then it was on to the Mojave Desert to shoot the early dinosaur dig scene, where Laura Dern and Sam Neill were coached by Jack Horner the palaeontologist.

Back in LA, on Stage 27, they shot the scene where T-rex picks up the Ford Explorer and deposits it effortlessly in the tangled branches of a huge tree. Michael Lantieri's team did a fantastic job suspending the car with steel cables until its controlled plummet to the ground. Stage 28 then became the heart of *Jurassic Park* - the computer control room and the dinosaur hatchery. A million dollars worth of computer wizardry had been loaned to them to make the centre of operations look plausible.

But the most spectacular set was probably to be found on Stage 12, where the Jurassic Park Visitors Centre was located. The T-rex Paddock, on a massive sound stage ran a close second. It was here that Lantieri and his men built the incredible rig that supported the 3000 lb-plus dinosaur.

The terrifying finale was shot on stage 12 in Jurassic Park's enormous rotunda. It had to appear to be still under construction, and included the two gigantic, life size 'prehistoric' skeletons.

ALL OVER

As the brilliant crew celebrated with champagne, on the last night of filming the weary but triumphant Spielberg made an announcement, the film had come in on budget and, even more remarkable, twelve days ahead of schedule.



The Cast

SAM NEILL - Dr ALAN GRANT

Much-nominated international movie star Sam Neill hails originally from New Zealand. His first film was *Sleeping Dogs*, but Neill came to the attention of a worldwide audience in *My Brilliant Career*, starring opposite Judy Davis.

More recently he's been seen in movies such as *Dead Calm*, and fellow New Zealander, Jane Campion's Oscar® winning *The Piano*. In 1992 he was awarded an O.B.E. for his services to acting.

In *Jurassic Park* he plays the part of world-renowned palaeontologist Dr Alan Grant, whose seal of approval John Hammond needs to give his new theme park the go-ahead.





LAURA DERN - ELLIE SATTLER

Laura Dern made her acting debut at the age of 11, opposite Jodie Foster in the film *Foxes*. She is probably best known for her work with cult director David Lynch, for whom she made *Blue Velvet*, with Dennis Hopper, and *Wild at Heart*, with Nicholas Cage. In 1992 she was nominated for both an Oscar® and a Golden Globe for her performance in *Rambling Rose*.

Dern plays the part of palaeobotanist Ellie Sattler in *Jurassic Park*, joining colleague Alan Grant in the first group of outsiders to visit the closely-guarded, multi-million dollar attraction on the island of Isla Nublar, off the coast of Costa Rica.

SIR RICHARD ATTENBOROUGH - JOHN HAMMOND

This veteran of stage and screen made his film debut at the age of 19 in Noel Coward's *In Which We Serve*, playing a cowardly seaman. After the war he returned to his film career, starring in numerous productions and winning the UK Best Actor award for *Seance on a Wet Afternoon*.

In 1982 he topped an already incredibly successful career by producing and directing the multi-award winning *Ghandi*. The film got five British Academy Awards and eight Oscars®.

In the film version of *Jurassic Park* Sir Richard plays the obsessive billionaire John Hammond, who has used his fortune to recreate a fully-fledged prehistoric world on his own island.





JEFF GOLDBLUM - Dr IAN MALCOLM

Jeff Goldblum has a plethora of credits to his name. He has starred in such films as *Nashville*, *Invasion of the Body Snatchers*, *The Big Chill*, *Into the Night* and *The Tall Guy*.

In *Jurassic Park* he plays the part of Dr. Malcolm, the master of Chaos Theory who predicts, all too correctly, that Hammond's dream is about to become a waking nightmare.

ARIANA RICHARDS - ALEXIS (LEX)

Ariana made her screen debut at the age of seven and has continued to work in film and television ever since. Her best known TV work is probably with Walter Matthau in *The Incident*, and its sequel *Against Her Will: Incident in Baltimore*.



In 1991 she won the Youth In Film Award for Best Young Actress for her role in the made-for-TV movie *Switched at Birth*, and the following year picked up the self-same award for her work on the CBS TV movie *Locked Up*.

She was chosen to play the part of the tomboyish Alexis, John Hammond's 12 year old computer whiz-kid granddaughter, in *Jurassic Park*.

JOSEPH MAZZELLO - TIM

Joseph Mazzello stepped in front of a camera, in a leading role, at the age of five, starring in the TV movie about child-abuse, *Unspeakable Acts*.

He has since co-starred in the movie *Radio Flyer* and had leading roles in *Jersey Girls* and the Harrison Ford blockbuster *Presumed Innocent*.



He plays the part of John Hammond's dinosaur-crazy nine year old grandson in *Jurassic Park*, visiting the soon-to-be-opened theme park with his sister, Lex.

BOB PECK - ROBERT MULDOON

Bob Peck's credits include longtime membership of the prestigious Royal Shakespeare Company, where the list of plays in which he has starred include *The Tempest*, *Othello*, *Macbeth*, *King Lear* and the ground-breaking *Nicholas Nickleby* production.

But it is his work on television that has put him in the spotlight, with starring roles in *An Ungentlemanly Act* and *After Pilkington*. In 1985 he won BAFTA's Best Actor award for his powerful performance in the prophetic eco-thriller *The Edge of Darkness*.

In *Jurassic Park* he plays the part of Robert Muldoon, the gritty, professional game warden whose job it is to see that what's behind the theme park's 12 foot high fences stays there.

MARTIN FERRERO - DONALD GENNARO

Martin Ferrero graduated from university with a degree in social science and the intention of becoming a teacher. Two days later he changed his mind and became an actor instead.

In 1979 he moved to Los Angeles and was soon working on the popular TV sitcom *Soap*. He is probably best known for his role as Crockett and Tubbs' whining informer in the hugely popular *Miami Vice* series.

Ferrero plays the part of the suspicious lawyer who is looking after the interests of investors in Hammond's theme park to end all theme parks. He loses his last case to a rampaging T-rex in one of the most unforgettable scenes in *Jurassic Park*.

B.D.WONG - Dr WU

B.D.Wong is a critically-acclaimed theatre actor, winning five awards for his performance opposite John Lithgow (*The World According to Garp*, 2010) in the Broadway production of *M Butterfly*.

He has worked in television on numerous series and TV movies, and more recently has begun to break into films, with appearances in *Father of the Bride*, *The Freshman*, *Family Business* and *Karate Kid II*.

Wong's role in *Jurassic Park* is that of Dr Wu, the biogeneticist on Isla Nublar who has discovered a way of cloning previously extinct dinosaurs using prehistoric DNA.

SAMUEL L. JACKSON - JOHN ARNOLD

Samuel Jackson graduated from Moorhouse College, Atlanta, Georgia, with a degree in Dramatic Arts. He was still a student when he made his film debut in *Together for Days*, going on to work on projects such as *Ragtime*, *Sea of Love* and *Coming to America*.

He worked for director Spike Lee on *Do the Right Thing*, *Mo' Better Blues* and *Jungle Fever*. It was his performance in the latter movie, as crack addict Gator, that gained him the first ever Best Supporting Actor award given by the judges at the Cannes Film Festival.

Jackson appears in *Jurassic Park* as the chain-smoking chief computer technician in charge of the theme park's Control Room.

WAYNE KNIGHT - DENNIS NEDRY

Majoring in theatre at the University of Georgia, Wayne Knight moved to New York where his comedy background led to his becoming a series regular in TV's *Seinfeld*, as well as appearing on Channel 4's *Assaulted Nuts* series.

Apart from appearing in numerous plays Knight has also made a successful transition into movies. His credits include parts in *Basic Instinct*, *JFK*, *Dead Again* and *Born on the Fourth of July*.

In *Jurassic Park*, Knight plays Dennis Nedry, the crooked computer genius who is paid by a rival corporation to steal some prehistoric DNA from the island's laboratory. His greed sets in motion the events that lead to the park's ultimate destruction.



JURASSIC FACTS

- * *Jurassic Park* has now become the top-grossing movie of all time.
- * Dinosaur fossils are big business these days. One was listed at £130,000 in a recent British dealer's catalogue.
- * When released in the States, the film took \$52 million on its first weekend's release.
- * The Jurassic period comes between the Triassic and the Cretaceous periods and lasted for 54 million years.
- * The idea from which the whole *Jurassic Park* phenomenon evolved came from a discovery by Dr. George O. Poinar, professor of entomology at the University of California. In 1982, he found a spectacularly well-preserved 40 million year old mushroom fly in a lump of Dominican amber.
- * Unlike some scientists, Dr. Poinar thoroughly approved of *Jurassic Park*, not only from its scientific aspect but for its moral arguments as well.
- * *Jurassic Park* has pushed up the world market price for amber tenfold.
- * Over a thousand *Jurassic Park* products have been licensed, from jigsaws to T-shirts and everything in between.



THE FLINTSTONES



COMING 1995